

Visual Arts Writing

[View Online](#)

1.

Institute for Architecture and Urban Studies. 'The Present Conditions of Art Criticism'. October. 2002.

2.

Avi Pitchon. Op-Hop Detonation: Introducing the Hyper-modern in Contemporary music.

3.

F. T. Marinetti. The Futurist Manifesto.

4.

Tzara, Tristan. Dada Manifesto.

5.

Malevich, Kasimir. Suprematist manifesto.

6.

Abigail Solomon-Godeau. 'Living with Contradictions: Critical Practices in the Age of Supply-Side Aesthetics Date'. 'Living with Contradictions: Critical Practices in the Age of Supply-Side Aesthetics Date'.

7.

Bishop, Claire. Participation. 2006.

8.

Bourriaud, Nicolas. Relational aesthetics. Collection Documents sur l'art. [Dijon]: Les presses du re
el; 2002.

9.

Caws, Mary-Anne. Manifesto: A Century of Isms. 2000.

10.

Foster, Hal. The return of the real: the avant-garde at the end of the century. Cambridge, MA: MIT Press; 1996.

11.

Fraser, Andrea. 'From the critique of institutions to an institution of critique (institutional critique as artistic phenomena)'. Artforum international. 2005.

12.

Harrison, Charles, Wood, Paul. Art in theory, 1900-2000: an anthology of changing ideas. New ed. Oxford: Blackwell Publishers; 2003.

13.

Hickey, Dave. Air guitar: essays on art & democracy. 1st ed. Los Angeles: Art issues. Press; 1997.

14.

Kwon, Miwon. One place after another: site-specific art and locational identity. Cambridge, Mass: MIT Press; 2002.

15.

Rancie

re, Jacques. The politics of aesthetics: the distribution of the sensible. London: Continuum; 2004.

16.

O'Doherty, Brian. Inside the white cube: the ideology of the gallery space. Expanded ed. Berkeley, Ca: University of California Press; 1999.

17.

Velthuis, Olav. Talking Prices: Symbolic Meanings of Prices on the Market for Contemporary Art. 2005.